

# STUDENTS' ORCHESTRAL CONCERT,

ST. JAMES'S HALL,

THURSDAY EVENING DECEMBER 13, 1877,

To commence at eight o'Clock.

## THE ORCHESTRA.

Conductor - - Mr. WALTER MACFARREN.

### First Violins.

Mr. AMOR (Principal).  
" ECKETT.  
" HAYES.  
" HUDSON.  
" LUKE.  
" OLDAKER.  
" RENDLE.  
" SWANSBOURNE.  
Miss ADA BRAND.  
" DE NOLTE.  
" HEWITT.  
" NUNN.

### Second Violins.

Mr. PALMER (Principal).  
" ARNOLD.  
" BATES.  
" HANN.  
" HAYNES.  
" KELLY.  
" RICKETTS.  
" SLAFOFFSKI.  
" SUTTON.  
" SZCZEPANOWSKI.  
" THIRLWALL.

### Violas.

Mr. BURNETT (Principal).  
" BURNETT, Junr.  
" BOWIE.  
" CHANNELL.  
" HILL.  
" MAPLESON.  
" REYNOLDS.  
" WAUD.

### Violoncellos.

Mr. W. PETTIT (Principal).  
" BUELS.  
" ELLIOTT.  
" GOUGH.  
" GUEST.  
" WHITEHOUSE.

### Double Basses.

Mr. WHITE (Principal).  
" A. HARPER.  
" KENDELL.  
" MANEY.  
" OULD.  
" WAUD.

### Flutes.

Mr. SVENDSEN.  
" POWELL.

### Hautboys.

Mr. HORTON.  
" FOREMAN.

### Clarionets.

Mr. LAZARUS.  
Miss F. THOMAS.

### Bassoons.

Mr. TROUT.  
" PESCHKAN.

### Horns.

Mr. C. HARPER.  
" CATCHPOLE, Junr.

### Trumpets.

Mr. WILLMORE.  
" PAQUE.  
" SOLOMONS.

### Drums.

Mr. LÖHR.

### Organ.

Mr. H. R. ROSE.



## PROGRAM.

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SYMPHONY, in G minor (MS.), First movement.

*R. Addison.*  
(Student.)

SCENA.

“MEDÈA.”

*Randegger.*

Mrs. CROSMOND TURNER.

Adrasta ! Sorgi !  
D'orrende serpi incoronata Furia,  
A me t'appressa, carica  
De' truci tuoi disegni !  
Dalle fiammanti torcie,  
Eumenidi feroci, orsú evocate  
Qual vampa struggitrice,  
D'odio furente la vendetta ! Morte  
A lei, cui vezzi infami,  
Fèro chi tanto amai spezzar suoi giuri !  
Le lagrime ch'io spargo, un rio di foco  
Divengan, e versate  
Sien di Glauce abborrita sul rèo capo,  
Qual orrido strumento di sua morte !  
Pronta giungi, o vendetta mia !  
E maledirlo !...ah, no !...che parlo mai !...  
Non m'ascoltate o Numi !  
D'un core disperato, all'empie grida,  
Deh ! sordi siate ! Offesa,  
Infelice, tradita, abbandonata,  
Io l'amo, io l'amo ancor !  
Non cangia tempre amore,  
Ma dall' affanno stesso trae vigore !

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Per amor ti diedi amore,  
Per tua fede la mia fè,  
Avea il cielo nel tuo core,  
L'universo avevi in me.  
Ogni gioja, ogni desio,  
Tu creavi in questo cor,  
La mia prece, il pensier mio  
Consacrarti usava appien.  
Come il fior quasi appassito  
Un profumo esala ancor,  
Così al cor benchè tradito,  
Resta un palpito talor,  
Ma non chieggo ormai a Dio,  
Che pietà del mio dolor,  
Prego pace, prego obbligo,  
Sulla tomba del tuo amor



Ma il deserto del core,  
 La rabbia invade, e soffoca i sospir  
 Fuggano i dolci affetti  
 S'appresti al tradir  
 Pena per pena!  
 Risorga al fine di vendetta il giorno,  
 E poscia eterna fia la notte intorno!

No! d'amor piu non s'affanna  
 Questo lacero mio cor,  
 Or la vittima è tiranna  
 Ed avvampa di furor!  
 Quanto barbaro l'oltraggio  
 Tanto atroce diverrà.  
 Trae dall' odio il suo coraggio,  
 E vendetta compirà!

CONCERTO, in E, Op. 10 (First movement). *Hummel.*

Pianoforte, Miss ELLIS.

TRIO.

(*William Tell.*)

*Rossini.*

*Arnold*, Mr. WELCH. *William Tell*, Mr. HUTCHINSON.

*Walter*, Mr. BRERETON.

*Arnold.* Oh, why, when death was closing round thee,  
 Why was not thy son near to save?  
 My father dying, didst thou curse me?  
 Ah! remorse hath mortally pierc'd me;  
 Oh, heaven! and art thou in thy grave?

*Tell.* Lo! he falters.

*Walter.* He is trembling.

*Tell & Walter.* The blow struck was deadly.

*Arnold.* My father!

*Tell & Walter.* That fell deed hath in sorrow immers'd him,  
 Blood alone wounds like his now can lave;  
 Yes, remorse so hath pierc'd him,  
 Love no longer will own him her slave,  
 For the blood of his slaughtered father  
 Speedy vengeance doth crave.



CONCERTO, in C minor, Op. 37 (First movement).

*Beethoven.*

Pianoforte <sup>Miss</sup> BOXELL.

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ARIA.

(*Don Giovanni.*)

*Mozart.*

“VEDRAI CARINO.”

*Zerlina*, Miss CLARA SAMUELL.

(Parepa Rosa Scholar.)

Vedrai carino,  
 Se sei buonino,  
 Che bel rimedio  
 Ti voglio dar.  
 È naturale,  
 Non dà disgusto,  
 E lo speciale  
 Non lo sa far.  
 È un certo balsamo  
 Che porto addosso;  
 Dare tel posso,  
 Se il vuoi provar.  
 Saper vorresti  
 Dove mi stà?  
 Sentilo battere  
 Toccami quà.

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CONCERTO, in E minor, Op. 11 (Romance and Rondo).

*Chopin.*

Pianoforte, Miss ETHEL GOOLD.

(Lady Goldsmid Scholar.)

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## RECITATIVE, QUARTET, and CHORUS (MS.)

*G. Hooper.*  
(Student.)Miss LEONORA BRAHAM, Miss ORRIDGE,  
Mr. WELCH, and Mr. THEILER.

## RECITATIVE.

But Jesus, turning unto them, said :

## QUARTET.

Daughters of Jerusalem, weep not for me, but weep for yourselves,  
and for your children.

## CHORUS.

For behold, the days are coming, when they shall say unto the  
mountains, Fall on us; and to the hills, Cover us. For if they do  
these things in a green tree, what shall they do in the dry?

## CONCERTO, in D, Op. 61 (First movement).

*Beethoven.*Violin, Miss JULIA DE NOLTE.  
(Professors' Scholar.)CHRISTMAS ORATORIO (First and Second Parts). *Bach.*Solos by Miss LEONORA BRAHAM, Miss ORRIDGE.  
Mr. WELCH, and Mr. ROBERT GEORGE.

Pianoforte, Miss KATE STEEL.

The Christmas Oratorio (*Weihnachts-Oratorium*) of John Sebastian Bach consists of six parts, or cantatas, which, though connected no less by their style than their subject, were intended for performance on as many different Church Festivals—Christmas Day and two following Days, New Year's Day and the Sunday after it, and the Epiphany.

The work, which differs in its plan from, as much as it exceeds in length, any average oratorio, is obviously not adapted for a performance as a whole. The presentation even of two parts in immediate succession (as on the present occasion) is a violation of the intention of the composer; one however which, it may be hoped, the exigencies of musical performance will sufficiently excuse.

With the exception of a few modifications, the work of Mr. W. G. CUSINS, rendered indispensable by the composer's occasional employment of obsolete wind instruments, the Christmas Oratorio will be performed at the Royal Academy of Music from the reprint of the original score published by the Leipzig Bach Society. It need hardly be said that the instrumentation is of a character suited to a very large area, and that it requires the support of an organ. The difficulties of the choral parts, too, are considerably increased by the present extravagantly high musical pitch.

JOHN HULLAH.



The Words, translated and adapted by HELEN F. H. JOHNSTON, are  
printed by permission of Mr. LAMBORN COCK.

Part I.

No. 1. CHORUS.

Shout and be joyful, the festal morn welcome,  
Now let the glorious tidings be spread;  
Stay from your weeping, let sorrow be banished,  
Sing hallelujahs to Jesus, our Head,  
Praise ye Jehovah with loud swelling chorus,  
Praise we the name of the Lord ruling o'er us.

No. 2. RECITATIVE.—*Tenor.*

ST. LUKE, II.

1. And it came to pass in those days that a decree went from Cæsar Augustus that all the world should be taxed.
3. And every one went that he might be taxed, each man to his own city.
4. And Joseph also went up from Galilee, out of Nazareth to the land of Judea, the town of David which is called Bethlehem (because he was of the house and lineage of David).
5. That he might be taxed, with Mary, his espoused wife, being great with child.
6. And while they were there, came the time that she should be delivered.

No. 3. RECITATIVE.—*Contralto.*

My Bridegroom now shall soon be here,  
The branch from David's stem appear,  
Desire of every nation  
To all shall bring salvation.

The promised star come forth from Jacob,  
His beams dispel the night;  
Rise, Zion! end thy days of grief and mourning,  
Thy God shall be thy Light.

No. 4. AIR.—*Contralto.*

Awake up, O Zion, for thy light appeareth,  
The glory of Jesu is risen on thee!



## No. 5. CHORAL.

: ye s

With heartfelt adoration,  
Thee, Lord, would I receive,  
Desire of every nation,  
In whom I too believe.

Illumine me, my Saviour,  
With sanctifying light,  
That so my whole behaviour  
Be pleasing in thy sight.

No. 6. RECITATIVE.—*Tenor.*

7. And she brought forth her first-born son, and wrapped Him in swaddling clothes, and laid him in a manger, because they had no room in the inn.

No. 7. CHORAL.—*Soprani.*

On earth He dwelt in want and need,  
Thus to feel with us indeed;  
That we in heaven His face might see,  
And like His Holy Angels be.  
Kyrie eleison!

RECIT.—*Bass.*

Who can aright the love express  
Which made the Saviour's bosom heave?  
Ah! how shall mortals ever guess  
How He did o'er our sorrows grieve?  
He left his home beyond the sky  
That He our wounds might heal thereby.  
He came Himself as Man to live and die.

No. 8. AIR.—*Bass.*

Glorious Lord and mighty Ruler,  
Gracious Saviour, O, how lightly  
Thou regardest earthly state!

## No. 9. CHORAL.

O, blessed Jesus, holy Child,  
Curb every passion fierce and wild,  
And dwell for ever in my breast,  
That I may ne'er without Thee rest.



I AM VI.

## No 10. PASTORAL SYMPHONY.

No. 11. RECITATIVE.—*Tenor.*

8. And there were shepherds in the self-same country abiding in the fields, who watched o'er their flocks in the night.
9. And lo! the Angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

## No. 12. CHORAL.

O morn, in splendour bright arrayed,  
 Arise upon our dwelling;  
 Ye shepherd folk, be not afraid,  
 While Angels you are telling  
 That through this poor and helpless Child  
 We shall to God be reconciled;  
 Who, sin and death defeating,  
 Shall speed our heavenly meeting.

No. 13. RECITATIVE.—*Tenor & Soprano.*

10. And the Angel said to them, Be not afraid; behold I proclaim unto you great joy, which to all people shall be published.
11. For to you this day a Saviour is born, which is Christ the Lord, in the city of David.

No. 14. RECITATIVE.—*Bass.*

What God to Abraham foretold,  
 The shepherd choir accomplished doth now behold;  
 A shepherd, taught from Heaven, foreknew  
 What God thereafter willed;  
 And now a shepherd too must be  
 What He beforehand did decree  
 The first to see fulfilled.

No. 15. AIR.—*Tenor.*

Flute Obbligato, Mr. SVENDSEN.

Happy shepherds, quickly flying,  
 Ere ye stay too long delaying,  
 Haste the holy Child to see.  
 Go, this joy no words can tell,  
 Seek that ye may win this blessing;  
 Go, your faith in him confessing.



No. 16. RECITATIVE.—*Tenor.*

12. And this shall be a sign: ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

## No. 17. CHORAL.

Behold, within a darksome stall,  
The Lord, whose kingdom rules o'er all;  
Where lately fed the oxen wild,  
It cradled now the Virgin's Child.

No. 18. RECITATIVE.—*Bass.*

Then go your way, ye shepherds, go,  
Now ye these tidings know;  
And when ye find the Son of God  
Within a narrow manger lying,  
O, then, His lowly cradle nighing,  
Prepare to praise your King,  
In soft and soothing tone  
This lullaby to sing:

No. 19. AIR.—*Contralto.*

Slumber, Beloved, enjoy now thy rest;  
Wake, then, and prosper in all that thou doest.

No. 20. RECITATIVE.—*Tenor.*

13. And immediately there was with the Angel a multitude of the heavenly host, which praised God, and said:

## No. 21. CHORUS.

14. Glory to God in the highest, and peace on earth, and good-will towards men.
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## WESTMORLAND SCHOLARSHIP.

FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

TRUSTEES :

J. LAMBORN COCK, BRINLEY RICHARDS, and  
HENRY ROUGIER.

## POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

TRUSTEES :

G. A. MACFARREN, J. F. H. READ, and  
F. B. JEWSON.



## STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic, Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

F. R. COX, WALTER MACFARREN, and

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## PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late  
Wife, Mada<sup>m</sup>e PAREPA-ROSA.

To be awarded by Competition to British-born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN, CHAS. E. SPARROW,  
A. RANDEGGER, and J. H. EVANS.

## SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates between the ages of fifteen and eighteen years, who shall have been members of cathedral choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.



## PROFESSORS' SCHOLARSHIPS.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN and H. R. EYERS.

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## THALBERG SCHOLARSHIP.

FOUNDED 1877.

A Scholarship for Pianists, called the "Thalberg Scholarship," has been founded by subscription, which Lady Jenkinson raised in memory of Sigismund Thalberg.

It is open for competition biennially, in December, to Female and Male Candidates at alternate elections, between the ages of Fourteen and Twenty-one years.

Competitors must be British-born subjects, and must pass an Examination in General Education, before entering the Musical Competition; the subjects for which will be the same as for the Sterndale Bennett Scholarship.

The amount of the Scholarship is Twenty Pounds a year, which will be appropriated towards the cost of two years' Instruction in the Academy.

Further Subscriptions towards this Scholarship will be applied to the increase of its annual value.

Certificate of birth must be produced.



## NOVELLO SCHOLARSHIP.

FOUNDED 1877.

A Scholarship, called the "Novello Scholarship," has been presented by Messrs. Novello, Ewer, and Co.

The Scholarship is open to competition by Male Candidates, being British-born subjects, between the ages of fourteen and eighteen years, and will be awarded to the one showing the greatest promise of musical ability, preference being given to talent for Composition. The competitor will have to pass a simple Examination in General Education previously to entering the Musical Competition.

The successful Candidate will be entitled to Three Years' Free Education in the Royal Academy of Music, which period may or may not be extended, according to the requirements and deserts of the Scholar, and at the discretion of the Committee of Management.

The Competition will be held in December, 1877, and Candidates must first send a Certificate of aptitude for the art from a Musical Professor, and a Certificate of Birth.

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*\* \* In all these last Seven Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

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## BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

### TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and  
THE PRINCIPAL.

## MEMORIAL PRIZES.

### THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.



## THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

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## THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

J. L. COCK, H. R. EYERS, and STANLEY LUCAS.

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## THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, who shall be judged to sing best the pieces for the respective voices, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.



## THE CHRISTINE NILSSON PRIZES.

The Gift of Madame CHRISTINE NILSSON.

*First Prize, Twenty Guineas. Second Prize, Ten Guineas.*

Will be competed for in July, by Female Vocalists, Sopranos and Contraltos in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidates who may be judged best and next best in singing an Air of Handel, with Recitative, and an English Ballad (to be chosen by the Committee) for the respective voices, the names of which will be announced two months before the Competition.

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## THE HEATHCOTE LONG PRIZE.

The Gift of HEATHCOTE LONG, Esq.

A Purse of Ten Guineas will be competed for in July, by Male Pianists who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the Candidate who may be judged to play best a standard composition, to be selected by the Committee from the works of some acknowledged master, the title of which will be announced two months before the competition.

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## THE BONAMY DOBREE PRIZE.

The gift of BONAMY DOBREE, Esq.

A Purse of Ten Guineas will be competed for at Christmas, 1878, by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and will be awarded to the one who may be judged to play best a composition for the Violoncello, to be chosen by the Committee, the title of which will be announced two months before the trial.



## THE KELSALL PRIZE.

The bequest of CHARLES KELSALL, Esq.

An Amati Violin will be competed for in July, 1878, by pupils who shall have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate who may be judged to play best a composition for the Violin, to be chosen by the Committee, the title of which will be announced two months before the trial.

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CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,  
*Secretary.*

ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, HANOVER SQUARE.

DECEMBER, 1877.